

STAGE
SCREEN

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RADIO
MUSIC

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

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No. 11

'MARTY' BUSINESS' SOUGHT

HOUSE HERE WILL PLAY RKO 'LEGIT'

RKO has taken a lease on the Mason Opera House for production of legitimate plays. The house is scheduled to open November 1.

Metropolitan Productions, Ltd., a subsidiary of RKO Productions has taken over the historic Broadway theatre, and will be the first of the motion picture concerns to actually get into the field here for the preservation of the legitimate stage.

Warner Brothers started in New York with "Fifty Million Frenchmen" last year and followed it with "Top Speed," both of which proved phenomenally successful and have been made into equally big talking pictures.

Activities of Warner and Paramount for the rebirth of interest in the in-person theatre were told in Inside Facts a few weeks ago. Definite arrangements of RKO came sooner however than were expected, particularly in regard to local operations. Policy with the Mason, which may be renamed, is to produce strictly original plays, which, if they are successful here, will be taken to New York and afterwards made into talking pictures.

LE BARON HEADS

William Le Baron, general manager of RKO studios here will supervise productions at the Mason. Le Baron was well known as a successful author and producer, previous to his advent into pictures. Before coming to Los Angeles, he was in charge of Paramount studios in New York.

Fred G. Latham has been appointed general stage director and Charles Harris will be in charge of business management. In all likelihood, Don Eddy will handle publicity.

Name of the first production
(Continued on Page 5)

AMOS 'N' ANDY DIVIDE PEN LABOR

Amos 'n' Andy, now filming their first talkie, "Check and Double Check," at RKO Radio Pictures' Studio, have divided the work of autographing "fan" pictures in the following manner:

Amos writes "Amos 'n'." Andy writes "Andy" and usually swings a line under both names.

Press agent yarn.



MARTY MAY

With Anatole Friedland's 12 O'Clock Revue
"Man of a Thousand Friends" — "Disaster of Ceremonies"
Now Playing at RKO Theatre, Los Angeles

HOPE PLAYS FAUST

SAN FRANCISCO, Sept. 11. Hope Hampton will appear at the Exposition Auditorium on September 25 in the role of Marguerite in the opera "Faust." Miss Hampton, the wife of Jules Brulatour, Eastman head on the Coast, has just returned from a European operatic tour.

BETTY AT PARAMOUNT

Betty Grable, former pupil of Earl Wallace, just completed a two weeks' engagement at the Paramount theatre as ingenue song and dance artiste, and will return to Paramount studio. She recently played an important picture role with Eddie Cantor in "Whoopie."

BUD MURRAY VAUDE

Million Dollar is headlining Sid Gary in vaudeville this week. Hal Reed has announced that he is negotiating with Bud Murray to supply a line of girls and vaude specialties for the house, to be billed as Bud Murray Vaudeville.

YOUNGSTER NEEDED TO BOOST 'BIZ'

What appears to be a concerted move on the part of most of the theatre chains of this country is being made to woo children back to the show places.

Short screen subjects are due for a heavy return, as a means of restoring the younger generation's patronage.

This became apparent here, when from numerous sources it was learned that youngsters had not returned to the movie houses, as was expected when the infantile paralysis ban in Los Angeles was lifted.

Motion picture heads were not reluctant in declaring the feature film, mainly designed for the enjoyment of the grown-ups, was, to some extent, instrumental in keeping kids away from theatres.

HERE'S HOPE

Cartoons, kid pictures and comedy shorts were declared the solution.

Chain theatre executives have to admit that if the children of today are not educated to attend movie houses, there will be no grown-up clientele in years to come. Like many a big newspaper, the theatre therefore realize they must play to the youngsters.

For the past several months, the type of entertainment offered, other than shorts, has not been such as to appeal to the kiddies, theatre heads now frankly admit. As a result, it is noticed there has been a continual drop in the kid business, mainly at matinees, even before the Los Angeles infantile paralysis ban went on.

West Coast theatres has a department of public relations, under Miss Ryllis S. Hemington, to work with women's clubs, churches and other influences, calculated to have control of what the young seeks for amusement.

While this department is admittedly ineffective, it will take something (Continued on Page 5)

GREENWOOD NEXT EL CAPITAN STAR

Charlotte Greenwood in "Parlor, Bedroom and Bath" will follow "The Poor Nut" at the El Capitan in Hollywood on September 21. In the supporting cast will appear John Lytel, Johnny Arthur and Sally Starr among others.

YOU'LL SEE IT IN FACTS

THEATRE IS DEMANDING 'GOLF-SUNDAY'

Abramson Tangles Again With Hayes Group

IDE WANTS WELLS HAYES TO REPORT

Ivan Abramson is at it again, this time with an accusation that the Motion Picture Producers and Distributors of America, the Hays organization, is prosperous and has an income of a million dollars a day, and he, though not a member, wants to see a report.

Abramson claims it is causing his independent producing company great losses, putting the figure at \$400,000.

The Graphic Film Corporation which Abramson controls was a producer of allegedly indecent films which the M.P.D. caused to be suppressed. In revenge he brought suit against the organization and the present accusations are the result.

Abramson states that in collecting 5% of the gross business of its members, the Hays organization is levying a tax, which is a government prerogative, and he demands that they open their books to the courts, and give an accounting of expenditures.

He also accused the Loew interests and other members of the organization with vastly inflating their stock values.

COST FOR "ALARM"

Mary Doran is to play one of the feminine roles in Tiffany's "Third Alarm." Miss Doran is under contract to M.G.M.

"The Third Alarm" is under Emory Johnson's direction, with Anita Louise, James Hall, Mary Doran, Paul Hurst, Jean Herschell, Hobart Bosworth, Joseph Girard, Blanche Friderici, George Billings and Walter Perry.

ST. DENIS BOOKED

Ruth St. Denis will appear here this winter at the Belasco theatre. She was given her first professional dancing engagement by Mrs. Alice Pike Barney at the Belasco theatre in Washington, D. C. Mrs. Barney is general director of Theatre Mart.

GRIFFITH EAST

Edward H. Griffith, director of "Holiday," is en route to New York to confer with Donald Ogden Stewart on changes to be made in the filming of "Rebound."

Griffith is to direct the picturization of the stage play which Stewart wrote. The star of "Rebound" will be Ann Harding.

"QUIET ON FRONT" TRAILING BIBLE

"Al Quiet on the Western Front" has reached a total in volumes published and foreign translations exceeded only by the Bible, reports the Universal press department.

RKO HAS NEW SALES PLAN

Exhibitors' angles and the general proposition of selling pictures to the public are undergoing a decided revolution, states RKO Radio Pictures Press Department.

"No longer will the old formula of exploitation pan out right. The advent of talking pictures has altered this."

"Now it has been discovered there must be practically a brand-new kind of showmanship put back of the presentation of every major production."

"Producers should provide theatre managers with plenty of material, with which to attract attention."

Executives of RKO Radio Pictures say they are taking all this into consideration in making their features and short

F. & M. EAST WEST TOWERS ARE SET

\$30 WATCH GOOD FOR ONE QUARTER PAWN SHOP LOAN

Hollywood is letting out a squeal that can be heard almost the length of film it takes for 19 features.

Reason is because hard times has hit the pawn brokers. Formerly, the Uncles had been wont to let the folks through with pressed seasons with liberal allowances on their jewels or other negotiable valuables.

Lenders have cut down 75 per cent on advances, but hold out for the same rate of interest, with 30 cents a month minimum on \$10.

One actor, who has been wont to raise \$30 on his watch and pin, was loaned the munificent sum of \$7.50 on the same collateral.

WARNER'S ACQUIRE EIGHTEEN HOUSES

Eighteen additional theatres have been acquired by Warner Bros. Spyros Skouras announces. They

Liberty theatre, Bedford, Va.; Kenyon theatre, Orem, Utah; Hammond, Ind.; Hippodrome, Grand and Victor, Potomac, Pa.; Majestic, Chicago, Ill.; State and Strand, Hanover, Pa.; Seltzer, Palmyra, Pa.; Lion, Red Lion, Pa.; and the Scenic Strand and York, York, Pa.

KING MAKES RECORDS

Charles King, who has a featured role in Warner Bros. "Oh, Sailor, Behave," is recording "Highway to Heaven" and "Leave a Little Smile" for Brunswick. De Sylva, Brown and Henderson, publishers.

EXEC'S SON TO CRANK

Leslie Rowson, son of Simeon Rowson, executive of Ideal Films of England, has been assigned as third cameraman of "Charles's Aunt," which Al Christie is directing.

Leslie has been a cinematographer for the last year under contract to RKO.

KENNETH GIBSON IN WAR PICTURE

Kenneth Gibson, screen leading man, and son of Ida McGilne Gibson, nationally known syndicate writer, is the latest to get a break in Edgar Selwyn's new Metro-Goldwyn-Mayer picture, "War Nurse."

Young in "MOON" Roland Young, recently in Cecil B. De Mille's "Madam Satan," has been added to the cast of "The New Moon," Metro-Goldwyn-Mayer's co-starring picture for Lawrence Tibbett and Grace Moore.

SILVERS' FACES LENS

Louis Silvers, musical director of Warner Bros. "West Coast studies," appears in Warner's "Viennese Nights" as a conductor, baton in hand, leading an orchestra.

DOC HOWE TO BOSS BOOKING

Marco arrived home in Los Angeles unexpectedly last Monday from New York. He wasn't looked for until the end of the week, but he came by plane and saved several days.

In describing the new line-up of his organization he explained that the New York corporation, known as Fanchon and Marco Corporation will book all stage entertainers whether vaudeville, vaudeville or road attractions in all of the Fox theatres east of the Mississippi. The western office will be conducted under Fanchon and Marco Incorporated, half owned by Fox West Coast Theatre, Inc. This branch, will handle all bookings west of the Mississippi.

Ides will be the same attractions to be offered in the form of presentations, and will be built, assembled and routed from Los Angeles. Vaudeville will be supplied wherever wanted but the "Varieties" or vaudeville road shows have been devoted to the theatre.

M.D. "Doc" Howe is general booking manager for both divisions and is next to Marco in command. Howe is to keep his office in the west. Marco is Vice-President and General Manager of the Fanchon and Marco Corporation of N. Y.; Oscar S. Old, President and General Manager of Arthur, general manager of the Fox theatres, is secretary and treasurer.

Jack Loeb, vice-president of Fanchon and Marco, Inc. with offices in Los Angeles is in charge of purchasing of talent for the "Idea" tour.

Harold B. Franklin, general manager of West Coast Theatre, Inc. and president of Fanchon and Marco, Inc. the western division.

It is expected that when the season is fully opened, F. & M. will book Ideas in 45 towns in the United States.

It is expected that Billings and Helena will be added to the tour in Montana, which with Great Falls, Missoula and Butte will give the tour five dates in Montana.

Rockford and Joliet, Ill. have been added as a split town in the middle west as have Wichita and Topeka, and Springfield and Joplin. These will be played on return trip to Coast.

WOLHEIM ON MEG.

Two important productions are in rehearsal at RKO Pictures. Herbert Brenon began "Beau Ideal" sequel to "Beau Geste," with Doug Fairbanks, Jr., and Ralph Forbes. Louis Wolheim made his start as an actor-director with "The Scene" Thompson untitled sea story.

PROPS UP IN WORLD

Bill Billings, who was Herbert Brenon's property man for two years, has been promoted. He will be an assistant director on RKO Radio Pictures' "Beau Ideal" sequel to "Beau Geste," which Brenon will direct.

COP IN NEW ROLE

Ed Kennedy, "cop" of "Our Gang" and Charlie Chase and Laurel and Hardy comedies, has been signed to support Henry Armetta and Nick Bassi in RKO Radio Pictures' latest "Nick and Tony" comedy, "Moonlight and Monkey Business."

Cigaret Moves in Lobby Print

A new one in advertising is being done by Warner Brothers' Down Town, in plugging Walter Huston in "The Bad Man."

It's a lobster poster showing Huston in bandit dress, holding a cigarette. Fag cigarettes are shown mouth intermittently and glows at the same time. There is always a crowd watching it.

ROBERT ZIEGLER WILL REPRESENT I. F. IN EUROPE

Robert Ziegler, concert pianist, left for Holland last week to visit his family. While there, he will report all current news and review American plays for Inside Facts.

He also will visit Berlin. Ziegler has been active in show business for the past sixteen years, having played most of the west coast vaudeville circuits.

WALLACE STAGES TIFFANY BALLETS

Earle Wallace will stage an elaborate ballet number as a feature of Tiffany's "Just Like Heaven."

While this production had been announced by the studios as having been completed because of the technical details of the ballet number it was necessary to add it after the other scenes were finished. Wallace will stage a fantastic ballet as one of the highlights of the films. Anita Louise and David Newell are featured. R. Williams Neil directs.

COMEDY TITLE SET

"Aunts in the Pants" is the title selected for the third of the "Broadway Headliners" series of two-reel comedies being produced by RKO Radio Pictures under the supervision of Lou Brock.

PICHEL IN PICS

Irving Pichel, one of the pioneers of the little theatre movement in America has been cast for the role of Caleb Evans in Paramount's production, "The Right to Love," starring Ruth Chatterton.

HOUSES AND PARKS SEEK GOLF RIGHT

VANCOUVER, Sept. 11.—Miniature golf courses have started a revolt in Vancouver between the theatres and the authorities.

Sunday closing for theatres and amusement parks has been enforced for many years. Ever since advent of the golf craze, the baby links have been operating on Sundays.

Last week, Happilyland, an amusement park kicked over the traces and deliberately ran wide open with all concessions, attracting a vast crowd and doing a capacity business.

Now the theatres have declared their intention to follow suit and will keep open beginning next Sunday.

Chief of Police Bingham stated he would make a report of the alleged violation of the Lord's Day Act to the attorney-general at Victoria and ask for instructions.

He stated the city police will take no action until they are so directed from the Capitol.

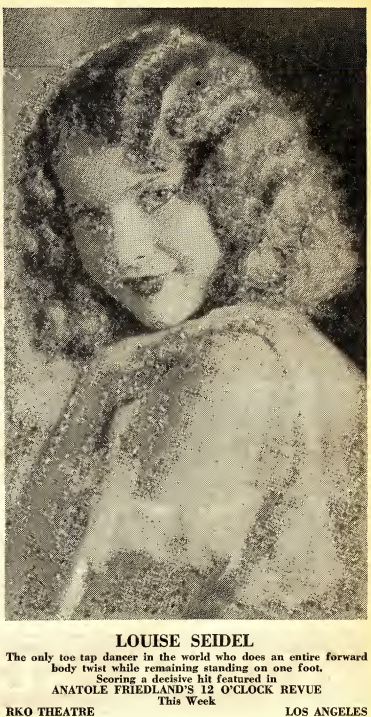
Quebec is the only province in Canada that permits theatres, baseball, amusement parks etc. to operate on Sunday.

HEDDA HOPPER CAST

Hedda Hopper, noted for her sophisticated characterization on the screen, has been added to the cast of Metro-Goldwyn-Mayer's "Dark Star," to play the role of "Mrs. Cameron," mother of the romantic male lead in the story.

ANN RESUMES

Ann Christy resumes playing in "The Fourth Alarm," a Continental talking play, production of which was postponed pending Miss Christy's recovery from a recent automobile accident.



Only the toe tap dancer in the world who does an entire forward body twist while remaining standing on one foot.

Scoring a decisive hit featured in

ANATOLE FRIEDLAND 12 O'CLOCK REVUE

This Week

RKO THEATRE LOS ANGELES

'COMEDIES' BEING SET TO 'BACK HOME' MOVE for School Boosts 'Biz' FAVORABLE AGREEMENT IS REACHED

FALL RUSH KICKS AND DILL TO END RUN HERE

SHOWS IS NOTICED

The fall rush for tickets as families came back to town for the opening of school boosted movie box office takings this week.

Almost all theatres in the metropolitan area reported exceptional business while in Hollywood and the neighborhoods, a general increase was noted.

Paranor for the second week of "Animal Crackers" with a stage show took in \$31,270, making a total of \$73,000 for the two weeks of the Marx Brothers classic.

Lew's State led the town with \$35,327 for "Call of the Flesh," starring Ramon Novarro.

Warner Bros. in Hollywood with the first week of George Arliss in "Old English" rang up \$25,700. At the Downtown, the third week of John Barrymore in "Moby Dick" rang up \$24,900.

"The Bad Man" new packing them "Pantages in Hollywood with "Manslaughter" got \$17,699.

"Little Artists in 19 days with "Follow Thru" got \$15,000.

Criterion, with "All's Quiet on the Western Front," scored \$18,249.

Carthay Circle, playing "Hollywood," took \$16,108, and is still going strong.

Grauman's Chinese with "Hell's Angels" took \$14,668.

Egyptian, playing "Wild Company," took in \$3350 while, at the Boulevard, "Cheer Up and Smile" registered \$3246.

'SKIPPI' PICTURE PLANNED TO GET 'KID PATRONAGE'

Newspaper comic strips enjoyed by children everywhere are being used as a basis for motion-picture stories, "Skippi," of nation-wide fame, is being prepared as a picture by Paramount.

Larry Darnour has for a long time been the "Mickey (Himself)" character in the Mickey (Himself) shorts, based on the Fountaine Fox Toonerville cartoons, are exceedingly popular.

Present Darnour is planning a tie-up with the 400 or more newspapers that print the Toonerville cartoons daily to aid in the campaign of the industry to increase children's patronage in theatres.

NOAH BEERY TO TOUR

A six-week's itinerary is being prepared for Noah Beery, Warner Bros. player, in his Warner theatres throughout the country.

VIRGINIA SALE SIGNS

Virginia Sale has been signed for a character role in "Six-Mistress" which will be played by Lewis Stone, Natour, Moorhead, Joan Blondell and Robert Gray complete the cast, which Roy del Rio is directing.

The screen play and dialogue.

KID BUSINESS BEING SOUGHT

(Continued from Page 1) livelier and less sophisticated than the big features, to swing kid trade to the box office.

Some of the greatest attractions for the kiddies, now in vogue, is the Larry Darnour "Mickey (Himself)" series, and other shorts of the same type.

LIKE STRIP

Darnour realized that "Toonerville" cartoons in daily papers are highly popular with the younger element, and rightly guessed their pulling power would be equally effective on the screen.

It took a season for them to click, but when they did, they clicked, and possibly second only to Laurel and Hardy series, as a business builder.

At present, Darnour is working

MOVIE TO SHOW HOW SOUND PICS ARE TURNED OUT

In the belief that motion picture audiences throughout the world are keenly interested in what makes the talkies talk, officials of RKO Radio Pictures are preparing a film showing what goes on behind the scenes in a modern talkie studio.

The "sound track"—that mysterious wavy ribbon always heard but never seen—will be flashed on the screen so that the eye may see it in the process of transforming light waves into sound.

Preparation of the reel is under supervision of Carl Dreher, head of the RKO sound department, and is being made as the result of an idea suggested by Dr. Alfred Goldsmith, vice-president of the Radio Corporation of America.

RAMOS IS LEADER FOR MEX. TALKIES

Carlos Borja Ramos, who plays a part in the Walter Huston film "The Bad Man," is a leader in the attempt to get Hollywood talkies to use Mexican dialogue.

He recently purchased hundreds of copies of an "Inside Facts" edition, containing an outline of the Spanish talkie subject, and forwarded them to his friends in Mexico, to let all know that their hope for true Mexican talkies is being supported by at least one publication.

BROWN ON ROAD

Joe E. Brown, comedian in Warner Bros. Vitaphone special, "May Be It's Love," is making personal appearances in Warner theatres in the East.

DE VRIES AT MART

Henri de Vries opened at Theatre Mart for four nights beginning Sept. 9 in "A Case of Arson," in which he played seven characters.

TWO ON 'NORTH 36'

William Slavens McNutt and Grover Jones have drawn the assignment at Paramount to do adaptation and dialogue of "North of 36" for the talking screen. Paramount made a silent version of this Emerson Hough story some years ago, immediately following the great success of "The Covered Wagon."

JEAN TAKES REST

Jean Arthur, featured film player, left by plane for New York on a short vacation following completion of his role in "The Silver Horde," RKO's picture.

BUSHMAN TO FOLLOW K. D.

Kolb and Dill will bring their engagement of "Good Old Days" at the Hollywood Playhouse to a close this week, completing two weeks of only fair business.

It is stated that Francis X. Bushman will open at this house in a week or so in a new play called "Thin Ice." While the arrangements are not completed it is believed that another day or so will find Bushman actively in the process of rehearsals.

There is a persistent rumor to the effect that Alex Carr is preparing to open in a play at the Playhouse following Bushman. Carr hasn't been seen upon the local stage since he appeared in "Potash and Perlmutter" at the Old Morosco theatre several years ago. He has a large following here.

MOSCONI PAIR 'STAR' PUPILS

Mosconi Brothers in conjunction with Harry Goufain, of Paramount production department, conceived, staged and produced in entirety the stage presentation, with 48 boys and girls, which is wowing audiences at Paramount theatre. The piece co-featured Ted Leary and Arriole Graves, and had Earl La Vere and other acts.

Line-up for this piece was taught the Mosconi routine, and is now set for four weeks of coast time. Mosconi Brothers are operating a school of Boir ows in Hollywood where they are training pupils for this type of work, with many prospective bookings in stores.

The Mosconis are producing also for Fox studio and two musical comedies soon to open in New York City.

ACTOR MAKES DEBUT

"Meet the Widow," a Pathé comedy, marks the screen debut of Donald Dillaway, stage actor.

Ruth Shields

Ruth Shields, coloratura soprano, who recently appeared in "The Street Singer," Shubert comedy on Broadway, was previously featured in Paramount picture productions.

Now a feature in Harry Goufain's Paramount Public productions. Miss Shields recently played a season of six weeks with Paul Ash at the Oriental theatre in Chicago.

She is a beautiful blond, with an exceedingly fine voice, and is expected she will be cast for some important roles in forthcoming Paramount picture productions.

She is booked under the management of William Morris Agency.

NAMES TO PACK LAUGHS IS RULE FOR COMEDY PIC

"Funny titles for funny pictures," is the edict of Lou Brock in charge of production of short subjects for RKO.

Title of the first three comedies of the Nick and Tony series to be released this fall are:

"Society Goes Spaghetti," "Razored in Old Kentucky," and "Moonlight and Monkey Business."

Title of Walter Catlett's starring vehicle, "Aunt in the Pants" also supposed to pack a laugh.

MURRAY STUDENTS LAND GOOD JOBS

Bud Murray proteges are beginning to cash in on their extensive training received at the Bud Murray School for Stage. This past week the Bud Murray California Sunbeams led for 40 weeks on a Fanchon and Marco tour, with "Wild and Woolly" idea.

Sylvia Shore left for 30 weeks, in "Modes" Idea, and Ted Mace, famous acrobatic dancer and off-their-theater expert, left for Denver to play the "Fanchon and Marco" Nelson and Fanchon opened last week at Paramount theatre in the Paramount Public stage shows.

Kathryn Hereford, who has appeared in many New York stage successes, including "Whooper" and "Ripples," has while visiting in California, been studying daily with Bud Murray, well-known New York and Los Angeles stage and dance director, and head of the Bud Murray School for Stage at 3636 Beverly Boulevard, in preparation for the new Ziegfeld musical comedy "Smiles," written by William Anthony McGuire and which will be produced in New York this fall.

Miss Hereford leaves California this week to begin rehearsing immediately for this new production, taking back to New York a "made in Los Angeles" Bud Murray routine.

PLUGGER SCORES WITH STAR SONG

A pip of a song plug, that nevertheless not in the cards, but nevertheless got over with a wallop, was heard at the Blossom room.

Sig Bodley, manager for Robbins, was there at the opening of Johnny Johnson, and was called for a bow.

The singer insisted upon a song from the well known warbler's catalogue. The maestro of "Tin Pan Alley" thought fast, looked over the social register of the flicker capitol, and sang "Singing a Song to the Stars."

BACK FROM EUROPE

Leon Schlesinger, motion picture executive, returned to Hollywood from a European tour, which included visits to England, France, Germany and Holland on his journey abroad. He also spent several weeks at Bad Nauheim, Germany.

MISS KENNA GETS PART

Kenneth McKenna has been assigned a role in "The Man Who Came Back" (Fox) which will shortly go into production.

COWBOYS SMOKE WITH FULL TUB

When Tiffany troupe filming Rex Lease's "The Utah Kid," new on location in foothills near Newhall, California, at the time, Richard Thorpe warned company that a \$50 fine was a day's work in the smokeless territory.

A cowboy asked a forest ranger under what circumstances they could have a smoke, and was told only at noon, sitting around a tub of water on a flat, barren piece of ground.

PARAMOUNT INTO FALL SWING

Paramount production is getting into its fall swing. Two big features are preparing for early production. They are "New Horizons," a society drama starring William Powell, under direction of Victor Schertzinger, and "Lighting Caravans," an out of doors story with Otto Brower and David Burton directing all-star cast.

Six features of a super order are in the course of being filmed.

"Tom Sawyer," the Mark Twain opus, with Jackie Coogan,

For the past several weeks, matters had seemed to come to an impasse between the fronts and the backs, but the meeting now being held are of such a friendly nature that it is believed from reports from both sides, that everything will be settled O.K.

Controversy between the musicians and operators was ironed out satisfactorily last week.

A joint committee of theatrical managers representing "The Big Four," Warner Bros. Public, Fox-W. C. and RKO, and a committee for the stage, are in continuous conference, trying to settle differences as to wage scales and working conditions.

Frank Vincent for RKO; J. J. Franklin and Bruce Fowler for Fox-W. C.; Max Shagrin for Warner Bros.; Stanley Brown, Charles Perry and Ed Smith and Frank Newman for Public are representing the theatrical interests.

J. W. Gillette, Ed Smith and Harry Baldwin for the musicians; Earl Hamilton for the orchestra; M. J. Sands for the picture writers; W. S. Scott and Roy Hostetter, as stage mechanics represent the amusement trade.

Musicians and operators have concluded negotiations with the operators, some have, and have reached agreeable settlements. But stage mechanics appeared to have arrived at some informal understanding, which delayed proceedings.

It is predicted by the diplomats of the entire group that the whole matter will be ironed out within a few days.

CAPACITY GREETS 'PLAYERS' OPENING

VANCOUVER, Sept. 11.—British Guild Players opened their season at the Empress theatre with a comedy, "Dear Old England," to capacity.

The house has been redecorated and presents a nifty front. To add to the comfort of its two rows of seats have been removed and the balance spread out, giving more leg room on the orchestra floor.

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Pictures — REVIEWS — Legit

By LOU JACOBS

"RAIN OR SHINE"

COLUMBIA (Reviewed at Orpheum)

Columbia presents a new star to the movies with this offering and there is indeed lots of room for a man of Joe Cook's fun making ability and versatility. He is an evening's entertainment alone, but he is not alone in the picture. He has plenty of assistance in Tom Howard and Dave Chasen.

Story is nothing to work up an appetite over, but the manner of telling it is a banquet. The wise-remarking of Cook and Howard is a laugh fest. It is about a girl who inherits a circus that has met a period of bad weather and has gone broke.

Circus comes to home of one of the employees, who is in love with the girl, and whose father is a manager. Cook, who is manager of the circus, is also in love with the girl. Here they cut up against all rules of etiquette. It is a hokum pure and undiluted.

Back at the circus at the first nice day, when the tent is packed, the villain calls a strike on the performers, which results in a "hey ree!" sequence and a burning tent. Quite a tone and excellent sequence.

EXHIBITOR'S VIEWPOINT: This is a natural. It will cause the laugh muscles to ache from over-exercise and is sure to be a magnet for the kids. Fix up your entrance like a big top and your box office like a circus. Get a couple of lions in the lobby and your fortune is made. You will never have to buy extra advertising, when you get your next Joe Cook picture, that is if Ted Howard and Dave Chasen are with him.

PRODUCER'S VIEWPOINT: The story is but an excuse for Joe Cook, but that's reason enough. Cook does everything, tight rope walking, juggling, ball walking and all sorts of deeds of heroics together with being a comedian de-luxe. The villain on the nose is a good one. The rain and mud sequences were very well done and lighted also the interiors. It is another great feather in the cap of Frank Capra.

Dialogue and adaptation was excellent. Wise cracking in most places, and the picture is a cinch to gross a million.

CASTING DIRECTOR'S VIEWPOINT: Willie Collier Jr. was all right in the little he had to do, as was Joan Peers as the leading lady. Both parts, however, were innocuous. Louise Fazenda also was in the picture, but no use made of her inimitable ability for laugh getting. Joe Cook, Tom Howard and Dave Chasen along with Collier are as competent a quartette as are the Marx Bros. Given

another picture like this, and they will rate as a star combination. Miller and Alletti also divided the heavy honors between them.

"THE BAD MAN"

FIRST NATIONAL-VITA-PHONE

Reviewed at Warner Bros. Downtown

The two greatest gifts of the stage to the screen have been presented to Warner Bros. Pictures. They are George Arliss, now playing in Hollywood, and Walter Huston, who struts across the Downtown stage.

In this well-told tale of Porter Emerson Brown, Huston contrives a character with much fidelity to the swashbuckling Mexican bandit of fiction, a merciless, ruthless, cruel, lovable, heroic, generous character, loyal to his friends and exacting loyalty from his men.

Fanchio Lopez, exiled from his own country by virtue of a dead or alive reward, pursues his raiding and marauding on the side of the border, living precariously by dodging the Texas Rangers. He swoops down on a ranch owned by a man who at one time saved his life. The ranch has been mortgaged and the mortgage is about to be foreclosed.

Arless and his wife have been living at the house, the wife proves to be an old friend of the owner, the husband discovers oil on the property and tries to obtain it. He treats his wife cruelly and the young rancher finds himself in love with her. Pancho solves his difficulty in his own rather questionable but thoroughly satisfactory manner.

The story is very old-fashioned in theme and treatment. It smacks of the old days of horse opera when Tom Mix started and Broncho Billy was the rage, with Bill Hart, but those were the days when pictures were pictures, so no one can complain at "The Bad Man" for being great entertainment.

EXHIBITOR'S VIEWPOINT: Walter Huston is a comparative stranger, but he will make friends for you and followers for himself. He is a familiar face and wild west Mex. costumes would suggest a similar ballyhoo.

PRODUCER'S VIEWPOINT: The best thing in the picture is the flawless acting of Walter Huston, without which the opus is quite ordinary. The direction of Charles Badger was orthodox but showed experience and judgment. The photography was at times magnificent but uniformly good. The dialogue closely followed the play, for which our criticism is that the English language used by Lopez, admittedly a poor poet, contained a selection of words not expected from that source. Huston's dialect, however, saved this deficiency.

CASTING DIRECTOR'S VIEWPOINT: The work of O. P. Heggie was delightful. He played the fussy old invalid uncle in splendid style and his manipulation of the wheel chair was very funny. He got most of the laughs and frequently set the rhythm at a faster tempo when it had a tendency to lag. E. Alderson as a skinkiest also gave a sterling performance of a

mean, grasping nickel nurse. His appearance is excellent for this type of character and his acting leaves nothing to be desired.

Sidney Blackmer in the heavy gauge a really fine performance. He looked the character and conveyed it with exceptional understanding. James Rennie, in the lead, did not have much opportunity to show his real worth, but he did as well as could be expected with about the poorest part for a leading man ever written. Edw. Gwynn (Big Boy) Williams also had a part in which he dressed in he-man garb with lounge laval duties so far as opportunity was concerned. Arthur Stone and Harry Senale played Mex bandits in splendid style. They looked the part and grinned viciously.

Of the two women, Marion Byron in the smaller part was the best. She got several laughs with her baby vamp remarks. Dorothy Reiver was in the picture, but her work, being as her presence led to all the fussing, made a very poor cause belli. Her masklike face was an expressionless a statue, without her acting, though not offensive, is nothing to write home about.

"FOX TROUBLE"

FOX-MOVIE-TON PICTURE (Reviewed at Loew's State)

This is another gangster number whose only excuse is to afford Maudie Sills a chance to be a hard boiled villain. Those who liked Sills in the old days of virile he-man pictures will be disappointed in "Fox Trouble." Here, he is but a dressing up ruffian who uses his strength to beat up small plane players and shoot up other gangsters. When he isn't doing that he's tossing pretty young girls around.

He rants and bellows in places and does everything that a gangster should do. Even his efforts to be a snifter.

The story tells of a despondent girl who has been treated badly by all men caught trying to make up her mind to jump in the river. This she does and is rescued from Sills while he is about to run a line of bootleg. He jumps in and saves her then gives her a job in his cafe. She answers a newspaper article which results in a Christmas day spent in an old fashioned farmhouse. Sills comes to bring her back and she goes to save the young man she is vacationing with. Sills slips off and is in the danger of a frame up. He disregards this tip and gets himself shot. He forgets the tip but tries to go to with the man of her choice.

Particularly effective scene was the story to insure him to make a farmhouse under homey conditions where a Xmas tree and exchange of presents touch those sentimentally inclined.

EXHIBITOR'S VIEWPOINT: If your customers still fall for the society night club gangsters, they will not object to this but there is nothing of a novelty to recommend it.

PRODUCER'S VIEWPOINT: When are you going to let up on exploiting the underworld. We have advanced to the prison cycle now, why go back to the underworld. The direction of Berthold Viertel was prosaic, perhaps there was nothing in the story to inspire him to make an effort other than get the picture shot. The photography was mediocre and in many places, worse than that. The lighting was carelessly done in many important scenes and the angles shot from were often confusing.

However, it was done as well as the subject deserves.

CASTING DIRECTOR'S VIEWPOINT: The outstanding point of excellence in this picture was the remarkable work of Dorothy Mackail. She shows here an ability both emotionally and scenically to rank with the very best of them. By this picture alone, she proves her worth to be a star in her own name and given a fair chance she will be a sensation. Harvey Clark and Edythe Chapman as the lovable farmer and his wife were excellent, in fact, next to Mackail were easily the best in the picture. James Bradbury Jr., as the piano player also gave an excellent performance. Roscoe Karns as a newspaper reporter was very effective in his frequent scenes with small opportunities. Sharon Lynn was quite alright as a girl in the cafe, and scar Apfel completed the cast.

"FOLLOW THRU"

PARAMOUNT PICTURE (Reviewed at United Artists Theatre)

Golf sets the motif for this overture and it is an excuse but by no means an apology. Laurence Swab, one of its authors and stage producers, was also co-director of the picture with Lloyd Corrigan, and a very fine job they made of it too.

The story is a nice blend of slap stick hokum seasoning a pretty love story. The film closely follows the play and is really a justification for a continuance of musical comedies in pictures. The original music of De Sylva, Brown and Henderson was kept in the picture, and one number, "I Want To Be Bad," was magnificently staged, with some effects indeed delightfully spectacular. The story drags in spots and speeds up splendidly in others. It is this change of rhythm, perhaps, that is the chief point of criticism, if any.

The picture is entirely in technicolor and has some exceedingly beautiful shots. Particularly does it make Nancy Carroll stand out to better advantage than in any other picture she has done. It enhances her beauty immeasurably and brings out new phases of her

charming personality.

Its golf motif specializes in a putting sequence which is not at all bad for the minnie devotees to get some pointers on holes in one.

The love scenes between Buddy Rogers and Nancy and Jack Haley and Zelma O'Neill surely get under your skin if you are the least bit sentimentally susceptible.

EXHIBITOR'S VIEWPOINT: Golf here is your tie-up. A putting contest would turn a lot of the little golf enthusiasts back to the theme. The technicolor feature is a sure draw and the music of the popular musical comedy is another thing to play up, as it is sticky and easy. It will delight the fans of Buddy Rogers and Nancy Carroll, however.

PRODUCER'S VIEWPOINT: No need to fear the musical comedies when you can present them with such a cast. The direction should be accredited with no little responsibility for the success. The photography was exceptional and the comedy well sustained and handled in excellent taste.

EXHIBITOR'S VIEWPOINT: Zelma O'Neill, fresh from the stage version of this comedy, showed herself a decided asset to the screen. Her engaging personality and understanding of audience reaction enabled her to step immediately into line with the best of the screen comedienne. Another little girl, by the name of Margaret Lee, also created a most favorable impression.

(Continued on Page 10)

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PARAMOUNT - SAN FRANCISCO THIS WEEK

Offering Sincere Thanks to Busby Berkeley, Bud Murray, Harry Gouffain, Harry Santley

BETTY GRABLE

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Just Completed Two Weeks

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Of Stage and Screen

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RIDE PROSPERITY BAND WAGON

There have been all kinds of weeks tried to stimulate business in the motion pictures. We have had Greater Movie Week, Greater Talkie Week and weeks for Greater what-eh-yous. They have accomplished nothing constructive. Perhaps a special feature or so have been exhibited during the advertised period, after which the movies dropped back into the same old slush channel.

A Greater Week that marks a definite advance in the industry that is to be maintained and recognized as the LOW standard for the rest of the year might be epochal but has not yet come into existence.

It remained for Jesse L. Lasky of Paramount Public to suggest a week that IS a Week. He has announced a celebration of PROSPERITY WEEK. That sounds like something. It is to be celebrated throughout the country from Oct 5 to 11. The psychology of Prosperity Week is optimistic, and can be made to spread throughout the town so that a general period of money circulating can be made a vogue, not limited to a few theatres.

The great barometer of a prosperous era is the theatre. It is the first to feel a depression, and the first to sense a recovery of good times. Prosperity in the theatre reflects throughout all business. The reason is because the theatre is not a credit institution. It handles and places in circulation vast sums of CASH daily. It has no frozen assets. It buys for cash and pays in cash. There is no dead stock nor idle capital investment waiting for buyers to make a turnover. Its debts are incurred and paid weekly.

Most all lines of endeavor are the beneficiaries of a successful theatre. At the very announcement that a theatre is to be built, real estate immediately takes an advance and brisk trading induces other owners to build close by, thus inaugurating an era of prosperity for the neighborhood.

When the theatre is completed, the hardware men, the furniture dealers, the carpet and drapery firms, electrical fixture people, electrical sign men, printers, sign painters, advertising firms, paint dealers, plumbers, decorators, newspapers, clothiers make man uniforms for ushers and attendants, and many other lines of business are promoted and the recipients of large orders of merchandise. When the house is opened, some two hundred or more employees are put to work. This means big profits for the nearby eating places, candy shops, drug stores etc., whose orders to supply this demand are far reaching arms of prosperity.

If a presentation is on the bill, there are the costumers with their profits from ornaments and designs and the necessary dry goods, the handles and stockings for stage and street wear, the settings for the stage, and goods and lumber for making scenery and properties.

This is a weekly expenditure and does not take into consideration the money paid for film rental. A successful theatre costs from \$10,000 to \$15,000 a week to operate, which is a lot of money for one institution to keep moving. What other line of endeavor can show such a dissemination of cash and currency weekly from a single unit?

It is the duty of every theatre manager to get back of Paramount Public's Prosperity Week, and show these facts to the local papers that the merchants might become conversant with what their theatre means to their community. A successful theatre is a reflection of prosperity. It is a symbol of progressive sectionalism, and the lay people should be made to realize it. There never was a town where the theatre was a liability; there cannot be a sick theatre in a young community.

Let's all get back of Prosperity Week.

DOUG, REVIVE OLD CLASSICS!

George Arliss is going to do "The Devil". This brings up the suggestion that a great subject for a talkie would be Goethe's "Faust," done many years ago very successfully as a stage play by the late Louis Morrison. "Faust" is a great drama, with a wealth of romantic material and much scenic possibility. The broken scene would offer many possibilities for unique screen and color setting.

And what a role Mephistopheles would be for Douglas Fairbanks. What opportunities for his fanciful leaping and unique acting. It is a great part for a great actor and would afford Fairbanks as much, if not more, chance to add to his fame as did "The Thief of Bagdad." And speaking of "The Thief," why not make a talkie out of that? Its about due for a revival anyway, and the success of the synchronized and rounded "Birth of a Nation" should lend encouragement to renew these old master-pieces.

Stage plays are perennial, and some motion pictures are

Short Shots At the News

Margaret De Mille, daughter of William C. de Mille, and Bernard Fineman, M-G-M production executive, will be married within a week. The ceremony will be held in Arizona.

Paramount-Famous-Lasky Corporation and David R. Faries, executor of the late Fred Thompson, were defendants in a \$400,000 breach of contract suit in Superior Judge K. S. Mahon's court. The plaintiffs are Jessie de Mille James and Jesse E. James, Jr., grand-daughter and son, respectively, of the late notorious bandit.

Preliminary hearing of Edith Higgins, Joseph Marsh, and Forrest Hayes, accused of stealing script of the "Dawn Patrol" from Warner Bros., was postponed by Judge Danley Stafford until September 25.

Platt Music Company celebrated its twenty-fifth anniversary last week. Maurice Costello was freed of a \$100,000 breach of contract suit filed by Vivienne Sengier, actress, who asked that the charge be dismissed. She may file a second suit, however.

HAMILTON, Ont. — Queen's Theatre was wrecked by a bomb explosion.

Mary Fabian sued Everett Marsbarth his wife, Cecil Sengier, demanding they pay her \$300.

GARY, Ind. — William F. Brown, music publisher, was killed and George Rogers, a dancer, was seriously injured when the auto in which they were driving was struck by a Pennsylvania passenger train.

ALFRED NEWMAN TO TAKE CHARGE AT U. A. STUDIO

Alfred Newman, recognized in the musical world as one of America's most talented young conductors, has been appointed head of the music department at United Artists studios, following recent resignation of Dr. Hugo Riesenfeld.

Newman will conduct, score, and supervise whatever music is used in connection with a number of important forthcoming productions. Among them will be "Reaching For the Moon," starring Douglas Fairbanks, which will bring Bette Midler to the screen. "Kiki," Mary Pickford's next starring vehicle, and "The Dove," co-starring Dolores Del Rio and Walter Huston; an Al Johnson production, and a DeSylva-Brown-Henderson opus.

He conducted the music for the Florenz Ziegfeld and Goldwyn production, "Whoopee," starring Eddie Cantor, and for Arthur Hammerstein's production, "The Lottery Ticket."

W. B. SUBSTITUTES

"God's Gift to Women" will be substituted in place of "The Egg Crate Wallon" in the W. B. lineup. It is by Frederick Hazlett Breen, recently appeared in Liberty Magazine.

GALE IN TWO-REELER

Robert Gale, RKO Reel Pictures' featured player, has been assigned a part in "Honeymoon House," Nick and Condon's comedy, being produced by Louis Brock at RKO studio.

'DR. KNOCK' NEXT

"Doctor Knock" the stage story of an ambitious country doctor, who by the power of suggestion puts a whole village to bed, opened at the Pasadena Community Playhouse Thursday, September 11.

APPARATUS BURNED

SAN FRANCISCO, Sept. 11. — Shortly after new sound apparatus had been installed in the Newman Theatre, fire swept through the projection room when film came in contact with an exposed wire, and caused damage amounting to several thousand dollars.

deserving of lasting life. "The Thief of Bagdad" has sufficient of the Arabian Nights classic to warrant it being made immortal.

It is difficult for Fairbanks to find material that will hold up in his "Robin Hood," "Black Pirate"—and, by the way, why not a talkie of "The Mark of Zorro"? Doug has a gold mine in his classics if he will consider modernizing and shooting them out again.

TE-A-PHONEY

JAMES MADISON

Hello, William Randolph Hearst.
 Hello, James Madison.

Have you any regrets at being ordered out of France?
 Only that I am unable to say to them, "I've been thrown out of better countries than this."

Hello, Harold B. Franklin.

Have you a paradox you'd like to get out of your system?
 When a building is being razed, it's being lowered.

Hello, Bebe Daniels.

Hello, James Madison.
 My Southern court plantation was never overrun with bugs until I started worrying about them. I'll weevil to him who weevil thinks.

Hello, Ralph Spence.

Hello, James Madison.
 They tell me your new home is beginning to show cracks.
 Yeah; wise cracks.

SNACKS OF FACTS

Betty Alden getting herself signed to play in "Lightnin'" It's Will Rogers new vehicle Alma Real playing a mother hen In a Spanish version of the "Big House" The Tiffany crowd with trucks Sidney Fields being a bad man In RKO's "Cimarron" William LeBaron staying in New York With no intentions of going to Europe Evelyn Brent driving a dog team in the "Silver Horde" The Tiller Sunshine Girls on their way to St. Louis Wesley Ruggles is a native son Nelly Edwards playing with Bernard Granville's little girl And Mrs. Bernard Granville looking on

Sylvia Picker being sophisticated Vera Van writing in from New York and sending greetings to all the pals Robert Stone thinking up a new story David Graham Fischer rushing around Maude Feeley looking unruined and very attractive Isabel Culver, the former "collich girl" writing for a new golf magazine Gloria Gray doing an untitled tap back stage at the Egan Millions of extra players on the RKO lot most of 'em are Alaskan salmon Doug Fairbanks Jr. singing to play "Beau Ideal" Mary Astor preparing for another picture Lowell Sherman being mistaken for either Amos or Andy he's doing back-face for "The Losing Game" and listening to people talk about him.

Tired business men on their lunch hours They like the Newsreel Theatre Jules Buffalo smoking a cigarette in the alley back-stage at the Paramount Henry Armetta looking "regusted".

If this peckey daylight saving bill goes through, the Breakfast Club will have a new afternoon tea Wally Berry is back on the job at the M-G-M plant but still can't talk any louder than a Japanese auctioneer Jim Tulley is on his way to New York to lecture about something or other. He's going by Pullman Burton Homes, who makes a living finding strange places has moved into Bob Fairbanks house in Laurel Canyon F. G. Wodehouse bought a new typewriter without any H's to save him the trouble of crossing them out Bob Leonard put in a swell lunch hour at his place in Malibu so he can play nights and keep the neighbors awake Charles Bickford is mad because somebody dug a hole in his yard and found oil Mister De Mille (C. B.) was visited by the Gov. of Minnesota on Wednesday and showed him a lot of old guns and things Mary Doran had a birthday and a day off this week.

VERA MARSH SIGNED

Vera Marsh, recently in "Good News" and "The Great Dictator," Mayer pictures, has just been signed to again appear with Buster West (C. B.) in a picture leading the assignment with Christie Brothers.

TO MAKE COMEDIES

Negotiations between Daphne Pollard and Pathe Studio have culminated in the signing of the comedienne to a contract.

By the terms of the agreement, she will make six two-reel comedy talking comedies within six months.

BACK FROM VOYAGE

SAN FRANCISCO, Sept. 11. — Betty Frederick, vaudey player, has returned from a vacation in Honolulu and will leave here in October for the East.

BOOK MURIEL

Muriel Striker, Ziegfeld Folies girl who has been a feature in a half dozen pictures of Great Art Seal Hunt and "Lure of the Laborator," were seen last year, is making a radio for "The Vikings of the North," an all dialogue feature which he made in Alaska.

After giving customers afternoon tea, Herbert Frederic and Muriel and golf demonstrations, Publix's California has instituted a policy of photographing each ticket buyer.

VIKINGS DUE SOON

Vartick Frissell, explorer and producer whose films, "The Great Seal Hunt" and "Lure of the Laborator," were seen last year, is making a radio for "The Vikings of the North," an all dialogue feature which he made in Alaska.

PHOTO CUSTOMERS

SAN FRANCISCO, Sept. 11. — After giving customers afternoon tea, Herbert Frederic and Muriel and golf demonstrations, Publix's California has instituted a policy of photographing each ticket buyer.

PUPIL IN CHARGE

SAN FRANCISCO, Sept. 11. — Herbert Frederic, who is six years ago as a pupil of Bill Bickett is now assistant instructor at Bickett's band school, in charge of all beginners.

REVIEWS
COMMENT

RADIO LAND

CHATTER
NEWS

Pickups and Viewpoints

In tuning the dials, especially during the evening, one is astonished to find program managers of certain stations allowing poor imitations of well-known radio artists to go out over the air. In more than one instance we have heard male tries, who are flagrant offenders, try and fail miserably in their imitation of the Biltmore Trio.

In the days of vaudeville material, style was more or less protected, but its not so easy to follow this procedure in radio. However, there is no counting the loss of listeners to the stations that persist in attempting to capitalize upon the ability and showmanship of another station's talent by foisting upon their listeners a rank imitation.

RAY PAIGE ON THE TELEPHONE

Telephone of KHJ: B-r-r-r-r.
Sweet Operator: (in smile voice)
Don Lee—K-H-Jayce.

Voice on line: I want to speak to Ray Paige.

S. O.: One minute, please.
V. on l.: (exhibits patience. After three minutes he shakes head vigorously)

Another operator: (snappily)
Way-ting? way-ting? (click)

V. on l.: Say! Where's—&@!?!?!
S. O.: Oh, yes, you're waiting for Ray Paige, excuse me please... (click)

V. on l.: (more static), (more waiting).

Young man: Ray Paige's office. His secretary speaking.

V. on l.: Is Ray there?

V. M.: Who wants him please.

V. on l.: President Hoover and I'm in a hurry.

V. M.: Mr. Paige is very busy, he's just going into rehearsal.

V. on l.: This is very important, affairs of state depend upon me speaking to Mr. Paige at once.

V. M.: I'll tell him, hold the line please. (long wait) Sorry, sir, Mr. Paige says he's too busy right now, he's in a conference. Can I take the message?

V. on l.: There is no message, I must ask him a very important question that will only take a second. The United States government, Leg of Nations and Babe Ruth are breathlessly awaiting Mr. Paige's answer.

V. M.: I'll tell him, sir, (more waiting). Sorry, but Mr. Paige says it's impossible to speak to you now. Can you call back later, say at 4:30?

V. on l.: Very well, (hangs up). 4:30 p.m.

V. on l.: (after long wait, speaking to Y.M.) This is President

Hoover again. Can I speak to Mr. Paige?

V. M.: Sorry sir, Mr. Paige is still in the rehearsal room, he'll be out at 5.

5:00 P. M.

V. on l.: (after some more long waiting, again to Y. M.) Is Ray Paige there now, this is President Hoover again.

V. M.: Sorry sir, Mr. Paige has just gone home. He'll be down at 9 in the morning.

9 A. M. (Following day)

V. on l.: (usual wait) (usual query).

V. M.: Sorry sir, Mr. Paige hasn't come in yet, we expect him any minute.

9:30 A. M.

V. on l.: (after long wait, to Y. M.) President Hoover again calling Ray Paige.

Ray Paige: (after a particularly long wait) Hello, is that you Herb?

V. on l.: Yes, you're harder to speak to than I am.

Ray: What can I do for you?

V. on l.: How do you spell your name, P-A-I-G-E or P-A-I-G-E.

Ray: I spell it with an "I," but the "I" is silent.

V. on l.: Well, so are you. Good-bye. (Click)

MAGDALENE PLAY
IN SECOND WEEK

"Wings of Magdalene," current production of the Hollywood Play Shop, is in its second week. This play, written by Adalbert G. Volk, was directed by Nathaniel Frank, New York stage director.

"The Importance of Being Earnest," a comedy by Oscar Wilde, opens Sept. 25. Miami Alvarez will play the lead, with Arnold Walsh directing.

VINCENT, HOWARD
TO WRITE STUFF
FOR 'HILLBILLIES'

Nat Vincent and Fred Howard are leaving KFI on Saturday night. They recently signed a year's contract with KMPC, the McMillan station in Beverly Hills at a salary said to be in excess of \$30,000.

Their duties will be to provide original material for the Hill Billies for five broadcasts weekly. They enter into their new duties immediately.

Radio
Sparks

By THE TATLER

Why don't you so-called artists sit down and think of the future in radio? I can see that nine out of ten persons on the air today will never make any money or build a real following unless they present or produce a radio act that is 100 per cent interesting or entertaining. You can't sit down at the "Mike" and just sing your songs or tell jokes and expect the station to pay you real money or to try and sell to your advertisers. Get with you to yourself and build a following, put some pep into your act, and you will make a future for yourself in radio.

Don't think that you will get rich in radio for the best that you can do with local stations unless you are on the staff to be made enough to eat and pay room rent, and this is not always possible. I know many local singers that have to work at a side line to eat.

Do the local station managers think that they are the only ones that can fill the place of station director? I have had reports to-day that certain managers have the "Big Head" and if reports are true I think that the best thing to do is to write to the station owners and put the thing up to the man or men that have to depend on the artists for the money that they will make in radio today and in the future, for many good men are waiting to step into the office of the present list of NG radio directors of this town (with few exceptions) and I hope that some of the fine young men in radio will take the places of some of the present Big Shots.

Behind The 'Mike' With The
Microphone Club
By JACK PARKER

EN ROUTE TO SAN FRANCISCO—Well, here I am on my way to the city of the GOLDEN GATE, and I was just thinking of the remark made by Carl Lamont, before I left town Sunday, that I might find the Golden Gate closed when I arrived. That would be bad; but on the other hand I am hitch hiking; so I will not have to go through the gate after all.

Before I left town I tuned in on Vernon Rickard and the Boswell Sisters on KFWB, and I can tell the world they were great. This type of program will make many friends for Warner radio business. Here's hoping that Vernon and the girls are spotted often on this station.

I enjoy the "Ranch House" on KTM very much. This program is under the direction of Frank Gage, formerly of NBC in Frisco, but I can't understand why Frank would leave NBC for a local station.

Branch Club Number One has been opened in San Francisco by local radio stars. Officers will be elected next week and headquarters will open at some local hotel soon. It looks like the Microphone Club will soon be known in all large cities from coast to coast.

Oliver M. Hickey, attorney for the Microphone Club of America, reports that the interest in the Microphone Club is wide spread.

Gertrude Gueselle, for the last few months an early morning attraction on a local station, is taking the rest cure for blues singers at the home of Mr. and Mrs. Billy Cantor.

Mrs. Cantor, by the way, is the former Olive Day of New York radio and concert time.

While in San Francisco I will make the rounds of the local stations and give Los Angeles radio workers the dope on the broadcasting business up north and just what stations are paying well and the

Well, have to quit now and hit the road to San Francisco where you'll hear from me next week, so until then, so long.

Yours for more money in radio.

ORME JOINS KTM
Frank Orme, radio editor, joined the KTM staff as director of the continuity and publicity department.

Douglas Fairbanks started on his new feature for United Artists, "Reaching for the Moon," in two weeks. Hebe Daniels will play opposite him.

Charlie Weltman, KHJ's Prince of Pep, recently resigned, tosses his highly imported sombrero into the field of commercial radio, and announces in the future he will be a care-free lance serving as many masters as are willing to sign on the profusely dotted line.

Scott Bradley, for two years director of the Houston Symphony orchestra, a composer well known to local listeners, has been added to the KHJ staff in the capacity of assistant orchestral director. Mr. Bradley's special field includes light opera and the heavier stuff of which serious concert programs are made. He comes by way of Chicago.

Carl Omeron, KHJ's giant tenor, sang 27 times last Saturday night and figures that he can make more money doing piece work.

October 7—Sequel-centennial celebration in the Battle of King's Mountain at King's Mountain.

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M. TERR, Cello	H. KENNEDY, Guitar and Banjo	A. ARMER, String Bass	R. BARNES, Tuba		
C. KENT, Drums	E. BECKER, Piano	C. BEYNON, Flute	M. BERRY, Trombone	R. SMIRA, Trombone	

"RUBE" SMIRA Orchestra Manager and Contractor

Paramount Theatre LOS ANGELES

Facts' Echoes From Melody Land

Over The Cleff

By WILL DAVIS

LEON ROSEBROOK, one of our favorite musical sons of the Golden West, whose directorial ability is recognized from the Atlantic to the Pacific and even far over the seas, has been for some time executive assistant to Ernie Rapee, First National studios.

Leon has just returned from a vacation of three days among the tall trees and the seashore. For company, he had his wife, their dog, a pad of music paper and a pencil. Leon is one of the fellows of whom nobody can say, "I wonder how that fellow got that job?"

He got there mostly through hard work.

CLAUDE "Bubbles" KENT, drummer, tympanist, an xylophonist, is leaving the new Paramount orchestra to accept an offer in San Francisco.

ABE F. FRANKENSTEIN, for many years orchestra director at the Orpheum and later with M-G-M, has resigned from his high musical position there and will make new connections.

LOU SMITH will succeed "Frank" as contractor of music for M-G-M.

HANK FRYE and his orchestra are closing this week at the Virginia Hotel in Long Beach. This is the end of the sixth season of this popular orchestra at the Virginia.

Members of this orchestra are: Hank Frye—piano-director; Lee Kennedy, sax and violin; Bunker Hill, bass and tuba; Johnny Winn, drums; Don Linder, trumpet; Bill Hickok, sax and voice; Vic Wessel, trombone and violin.

MAURY PAUL, and his jazz band, with BOBBY CHRISTENSEN, and his dance orchestra furnished the music for the return of dancing to the Rainbow Gardens on Vermont Avenue. This was formerly the El Patio, and has

BOB, MONTE SPLIT Bob and Monte, harmony team of Utah Trail fame, have split up. Bob has taken a new partner, Jimmy White, and will proceed with recordings and radio appearances at KFI-KECA. Monte is master of ceremonies at a ballroom in Balboa, and doing well.

SILVERS LEADS BAND Louis Silvers, musical director of Warner Bros. West Coast studios, appears in Warner Bros. Technicolor picture, "Vivienne Nights" as an orchestra conductor.

SOUND MAN ASSIGNED

Hugh MacDowell, sound-recordist, has been assigned the recording of Louis Wolheim's first directorial effort for RKO Radio Pictures, an untitled sea picture.

been converted into a beautifully pleasure palace. Many added lighting effects, with an attractive golf course occupying half the dance floor, and free admission with nickel dancing have injected new life into the old place.

WERNER CALLIES, concert master of Loew's State orchestra for the past year and a half has left, The Old Folks at Home and gone home.

The happy bride was Miss Alma Ortega, solo dancer of Fanchon & Marco stage shows at Loew's.

Ceremony took place on August 27.

The happy couple celebrated the event by making an excursion to India where Mr. Callies owns a large date farm.

Mr. and Mrs. Callies will be at home, 3877 Arlington Avenue, and all friends are welcome.

BILLY HAMILTON, pianist at Warner Brothers studios for the past two years, has just returned home from a period of quarantine. His son contracted a case of infantile paralysis, and Bill was not allowed to enter his own house for a period of several weeks.

Relations have again been restored and Bill can now assert his rights as head of his family.

WALTER DAMROSCH, great orchestra director, said last week that the musicians are making a useless fight against the talks, and sound producing devices.

Mr. Damrosch compares musicians with hand weavers, who once made a fight against the advance of machinery.

It is difficult to understand how one held so high in the esteem of all music lovers can think that the playing of music, which requires inspiration and emotional expression, can be compared to the weaving of cloth for overcoats.

There may be some difference of opinion as to the wisdom of the ideas used in the musicians advertising campaign for human music in theatres, but human music, the greatest outlet for human emotions, will survive to the end.

ARMSTRONG IN FLAME Louis Armstrong, recording artist featured at the Cotton Club, has been signed by the Meyer Synchronizing Service, Ltd., to appear in "Ex Flame" in production at the Metropolitan Studios, under the Liberty Production's banner.

MUSIC CALLS ARTHUR George K. Arthur has turned song writer and between scenes at the studio has written the words and music of a new number entitled "Why Leave Me."

V. SIGNS CHANDLER George Chandler has been signed to the "band" for the second two-reel comedy "Sign Here," which will go into production this week. "Sign Here" was written by Al Boasberg, and is being directed by Ralph Cedar.

Song Leaders

LOS ANGELES

According to reports from jobbers, and retailers, sales times are in high favor, with the long slump in sheet music sales over. Last week saw a decided change in sales, many catalogues picking up the stride of last spring.

"Little White Lies" still tops the list, and away ahead of it, the closest competitor in sales, The Donaldson hit seems to have readily caught up with public fancy and partly due to nice spotting throughout the city and suburbs.

"Kiss Waltz" the Witmark hit, remains second, but is closely followed by the next four, although only a slight margin of sales holds it in due.

The Berlin catalogue is holding very steadily. "Swinging in a Hammock" outdistancing "Consensus" two to one in some instances. The latter number is still going over big. Jack and Mrs. Stern, Berlin representatives here, report new activity on the songs, with the former set heavy for the "You Darling" took on an added spark this week.

Carl La Mont of Shapiro Bernstein's has a potential hit "Moonlight on the Colorado." It hit the third spot for the second time in the past two weeks, and apparently is headed for the top.

Morse Freeman's "Bloom is on the Sage" is one of the steady sellers around town, getting a great play due to the effectual plugging by the "Happy" and "Chatterbox" Hill Billies and others.

He reports a newwaltz to be released immediately, that has already created demands due to a potential hit. It is entitled "It's Time to Say Aloha to You." It was written by the writers of "Bloom is on the Sage," Howard and Vincent.

Big Bosley, Robbins rep. here, has made some handy connections for "Go Home and Tell Your Mother," "Just a Little Closer" and "Singing a Song to the Stars." Robbins immediately stepped into the hit class, and will send its way to the top in a very short while.

balance of the catalogue, also flooding the air and ballroom, keeping the sales on a par with the best sellers.

Eddie Jaffe of Famous put two 'n the best this week when his new songs, "It seems to be Spring" and "I'm Yours" started selling heavily over the counters.

Benny Herman, De Sylva, Benny Herman, Henderson, said "When Love Comes in the Moonlight" up among 'em.

My Heart for You is still nosing around very close to the ten best. The line up is as follows:

- "Little White Lies," Donaldson.
- "Kiss Waltz," Witmark.
- "Moonlight on the Colorado," Shapiro, Bernstein.
- "Swinging in a Hammock," Berlin.
- "It Seems to be Spring," Famous.
- "I'm Yours" Famous.
- "When Love Comes in the Moonlight," De Sylva, Benny Herman, Henderson.
- "Down the River of Golden Dreams," Feist.
- "Go Home and Tell Your Mother," Robbins.
- "Bloom is on the Sage," Freeman.
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BERLIN TELEGRAMS SHEET MUSIC

SHEET MUSIC IN THOUSANDS KEPT ON HAND

SAN FRANCISCO, Sept. 11.—One hundred thousand dollars worth of sheet music is stored in a slant-ceilinged little room on one of the turrets of the Hunter-Dulin building where the Pacific division of NBC is located. More than 100,000 sheets of music are in this NBC music library.

"The music alibi department," NBCists call it. Anything from the newest boop-a-doo tune to grandmother's favorite old-time song, is likely to be asked for there—and it can be produced.

In addition to its regular musical programs, built to offer concert or other musical entertainment to NBC listeners, almost every other program contains within it some form or other, as a background, as an interlude or as incidental songs and melodies. Each producer and director takes the list of songs or compositions his program is going to require.

Mary Kathleen Moore, who has been librarian since the department was instituted three years ago, looks up each required number or arrangement. If it isn't in the library, Russell McNeil, music research man, or one of his staff, starts scouting for it.

One of the interesting developments of the last few years has been the increasing interest of radio listeners in the popular music of several decades ago. It takes a lot of patient searching to find such tunes as "The Oceana Roll." Still earlier songs like "The Copsey's Warning" are in old song books or music stores. One of the latter, whose owner has a penchant for buying bankrupt stocks, got music a few years ago, and who owned shelf of sheet music seemed to be useless since music has suddenly started coming money by filling orders from stations all over the country for almost forgotten music.

PATHE SIGNS OWSELY

Monroe Owsley has been signed for "Kid the Kidder," a Pathe Campus Comedy which will enter production this week under the direction of Ray McCarey.

Others in the cast are Don Dillon, Emerson Tracy, Vera Marsh and Ray Cooke.

STAGE PLAYERS SIGN

Five former stage players have been cast in Radio Picture "Losing Game," which will be shown on the radio. The cast includes: George Marion, McWade, William Janney and Helene Millard.

RELEASE RECORDINGS

The United Record Company, a new concern which will manufacture disks, features among its early releases two songs sung by Al Jolson morning another Day. "Ho-ray for the Baby and Mom," are the titles.

Fourteen Shorts To Be Released

Educational will release fourteen shorts during later part of September and October.

"The Freshman Gang," introducing the Educational-Vanity series; "The Freshman Gang," first of the Gayeties with Johnny Hines; "His Error," featuring Monty Collins, T. Roy, and the Mermaids; "His Si Senior," the first ideal, with Tom Patricola and Joe Phillips; "French Fried" and "Dutch Treat," two Terry-Toons; and "A Flynn Trip," first of a new Lyman H. Howe Hodge-Page series, are ready for this month's release.

"Won by a Neck," Lloyd Hamilton, and "Irish Stew," a Terry-Toon, will be sent out the first week of October.

On October 12, "Grandma's Girl," with Jack Bennett coming with Andy Clyde, Nick Stuart, and Marjorie "Babe" Kane; "Love Your Neighbor," a Sennett picture with Ann Greenwald; and "Over the Air," a Lyman H. Howe Hodge-Page will be released.

Release of October 19 is "Fried Chicken," another Terry-Toon. October 26 release is "Divorced Sweethearts," a Sennett picture with Ann Christy, Charles Irvine, Dahpne Pollard, and Marjorie Beebe.

LOU HANDMAN IS BACK FROM EAST

Lou Handman, Universal's writer of popular melodies, has returned to the studio from New York. He has been for two weeks on business for the Universal Music Company.

Handman recently completed a catchy Jewish-Rish melody, "When They Merge Mazel tov." The "Wearing of the Green" which will be used in the new Murray-Sidney comedy, "The Cohens and Kellys in Hollywood," Bernie Grossman wrote the lyrics.

JOHNNY JOHNSON GIVEN RECEPTION ON OPENING HERE

With a large number of celebrities entertaining in his honor, Johnny Johnson, noted band leader and his Victor Recording Orchestra made their Pacific Coast debut on Monday evening in the Blossom Room of the Roosevelt Hotel. Johnson and his Orchestra, come to the Roosevelt following engagements at the Pennsylvania Hotel, Roof Garden, and at the Fleetwood Hotel in Miami, Florida.

Among members of the film colony who were hosts to parties and attended the event were Mr. and Mrs. J. Edgar Hoover, Mr. and Mrs. Ben Bard, William Mizner, Norman Kerry, Denison Clift, Misses Lina Jaques, Margaret Eitinger, Genevieve Mitchell, Rita Flynn, Jean Green, Elsie Morris, Peggy Hamilton, Mickey Rainey, Marjorie White Isabel Dawn, Pauline Starke and Leota Lane.

IN WARNER FILM

Nat Carr and Vera Gordon are the latest additions to the cast of "Fifty Million Frenchmen" at Warner Bros. Studios.

FRANKLIN ADOPTS PROSPERITY SONG BOSLEY SUGGESTS

Sig Bosley tied in with H. B. Franklin and staff in the music end of "Prosperity Week," to be observed by Fox theaters.

All bands, orchestras and music on radio, throughout the country, will play "Cheer Up Good Times Are Coming," Robbins' song hit, when Fox gets the week going strong.

Bosley, who is manager of Robbins Music Corporation and here, conferred with Franklin on the advisability of using the song. When Franklin heard his optimistic tone, he fell, and fell hard, for the suggestion.

CHERNIAVSKY HIT IN CANADA

Joseph Cherniavsky, Los Angeles musical director, who scored the hit "The Goodbye Song," is synchronizing of Universal's "Show Boat" is now registering similar results. Famous Players in Canada according to a clipping just received from "The Gazette" of Montreal.

Pictures - Legit'

(Continued from Page 10) the half-dome performance. They are Henry Shuman, as first character actor as one could find in a day's travel, who has been all too busy in Los Angeles with Allyn Lewis, an exceedingly clever comedian, and Charles Adler, who should have been cast as "Bum."

"The Bum" was played by S. Arthur Harris, who might have given some of a performance had he known any of his lines, but as it was, he muffed one of the best acting parts in the show until it read "no more lines." Corporation. We recall the marvelous performance Fin Fee gave when we first saw the Harris version was nothing like it.

Marguerite De La Motte is very pretty to look at—but that is all. Her speaking voice is colorless, without either resonance or character. It is spiritless and hangs across the footlights. Her face is as expressionless as a Benda mask.

James Bush, who played the juvenile, was also pathetically inadequate. He spoke his lines as though they were secrets he was afraid the audience might overhear and he acted with such a lack of animation that we thought he was sick.

In his scenes with Miss De La Motte, it was such a let-down as to practically kill the show. In fact, the play-fied completely every time Kolb and Dill left the stage.

Franklyn Farnum added nothing as the heavy. He did not look it, read it nor play it. Corporation. We recall the marvelous performance Fin Fee gave when we first saw the Harris version was nothing like it.

One excellent novelty was a bar set up in the patio which free beer and pretzels were dispensed to the customers between the acts, while three girls, Misses Peggy La Source, Mildred Baldwin and Anita Hall, sang, with Roland Becker at the piano. The entertainment they afforded was thoroughly enjoyed by those present, who thronged the patio as a matter of course.

The business was light. Jacobs.

PRECIOUS JEWELL THEATRE MART

Reviewed August 29
Robert Stone, author of "Precious Jewell," has here the basis of at least a fairly entertaining play. He has presented a plot and solved it in a straightforward, logical manner.

RUDELPH and CHIQUITA NOW PLAYING

PARIS INN CAFE
Friday, August 1

Herb Will Lead Fulton Pit Band

OAKLAND, Sept. 11.—Herb Meyerick has been made orchestra director at the Fulton, with Chuck Thode becoming pianist.

Present personnel of the Fulton musical group, which underwent a reorganization with Meyerick's advent, includes Joe Livingston, violin; Jack Downie, drums; George McGinnis, trombone; Bert Perri, trumpet; Jerry Andrews, sax; Thode, piano, and Meyerick, sax and director.

PAN AMERICAN IN MOVE FOR ACTION

Pan American Pictures corporation is going through a period of reorganization. Under the new management, Donald Reed will be general manager and Burton King will be in charge of production. Ben Renfro, retired contractor, will be secretary, while George Botes will continue as treasurer.

It is stated that financial difficulties have been ironed out, and that the board has been cut to a minimum. They are preparing to go into production with a series of eight out-of-door films, which will be made both in English and Spanish. The Cinephone sound system will be used.

MUSIC SENT BY WIRE TO MAKE SALE

Sheet music is the latest thing to be sent by wire.

The first song to be telegraphed across the continent, notes and is Irving Berlin's new number, "Just a Little While."

It happened this way: Berlin took time off from his United Artists production, "Racing for the Moon," to dash off a chorus for his song publishing company.

His New York office "put on the rave" over the chorus and wired him that if he could supply a verse the song would be featured on an important eastern broadcast program.

Berlin wrote the verse. Arthur Johnson, his musical amanuensis, transcribed the music while a messenger boy waited. The messenger boy rode a motorcycle to the telephone office in 16 minutes. The music was a little late across the country in seven minutes.

It went on the air that night, and Edward Bernice, Berlin's business associate, wired him the next day that it was a new hit.

Reviews - Legit'

But two points are bad. First, the author has made too much of a simple thing, one does not have to be as serious as he would have it. It is questionable that the habit of a young girl staying late, smoking cigarettes, and drinking just a little gin would create the basis for a play.

Secondly, Stone has endeavored to keep the play at too high a pitch throughout, with the result that the drama is a continuous anti-climax through two acts.

In the first act, one is stirred with the mother's sorrow because the father has slipped the daughter.

This tension is maintained throughout the next act, when the mother dies because of shock and worry, it fails to rise.

It is not until the last act that there is any change in pitch, and then one is left down to an emotional roller coaster by sudden chatter between the father, the daughter, and a young man.

The plot is built around the daughter, played by Sylvia Picker. When her mother dies, she leaves home, believing that the father hates her.

Presumably she leaves with the villain of the play, but she does not, and instead becomes a working girl or a year.

When she returns home, she marries the little "feller" who has been hanging around her throughout the entire opus.

The ingenue, failed to take full advantage of the best performance of the evening. Her acting was natural and vivacious.

Carlton King as the father is delightful, despite a slight tendency to overact. Helen C. Hill, as his wife, did her work with ease and grace. Dorothy West, a member of the family, was uncertain of her lines.

Alan Wardell, as the brother of the ingenue, failed to take full advantage of his part.

vantage of humorous opportunities. He also mumbled his words to incoherence.

Bruce Tilden was a spineless lover and made himself disliked because he could have met with approval.

Stuart.

PARAMOUNT SEATTLE (Reviewed Sept. 5)

Back the title of "show-stopper" on George Dewey Washington and you won't be wrong. The unit was Gourdain's "Swanee Shore" but without Washington there wouldn't be much to rave about. Washington leaves the house clamoring for music.

His repertoire consists of: "Singing a Vagabond Song," "Black and Blue," "At the End of the Road," "St. Louis Blues" and "Smile at Trouble."

Second honors go to Milt Franklin and the new band who have shown many signs of improvement. They present a novelty on "Springtime in the City," Salvation Army band offering, as an old photograph record would play it, in illustrated song style, and a St. Louis, old time banjo quartet offering "Sweetheart of Sigma Chi," 11:30 Saturday Night and "Bye Bye Blues." The first of this medley was vocalized by Chuck Gould and was fair.

Gould is not a singer and should stick to his saxophone.

Burt and Hazel Skettelle have some hard and smoothly done tricks on skates and Tom Queen, old time dancer, proves that these 60 year young boys can still step fast.

This is one of the best bills seen here since the return of the show shows at this house.

The screen presented "Anybody's Woman."

Oswain.

TELEPHONKEL
MUSICAL PRESENTATION
CONDUCTOR AND DIRECTOR
CIVIC THEATRE
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Phil Orchestra of 30 Stage Band of 20

ROSSE STAFFORD
And His San Francisco
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Featuring His and Gene Rose's Song Hit, "Tonight"

GUS GAGEL AND HIS TROUBADOURS
Cinderella Ballroom Long Beach, Calif.
Featuring a Versatile and Novelty Aggregation

Peter Paul Lyons
CONCERT ORCHESTRA CONDUCTOR
LOEW'S WARFIELD SAN FRANCISCO

WILL PRIOR ORCHESTRA CONDUCTOR
NEW STATE THEATRE SYDNEY AUSTRALIA
RETURNING TO THE U. S. A. IN OCTOBER

3-BLUE BLAZES-3
PARAMOUNT
In Public's "Kampus Kuties" Unit
SAN FRANCISCO

Vaudeville and Presentations

AMERICAN BEAUTY IDEA FANCHON & MARCO (Reviewed at Lowe's State)

"Miss Universe," erstwhile Dorothy Goff, is the star of the presentation. This young lady, the raging "beauty" of the moment, has other titles besides pulchritude to recommend her. She can croon a song in excellent style and, taught a bit of showmanship, would become a valuable acquisition to the profession. Nine or ten other beauties, who won prizes in the Galveston contest, paraded in bathing suits. The most beautiful part of the American Beauty idea were the costumes worn by F. and M. G. They were dazzling.

High spot of the presentation was a triple tongue solo played on the trumpet by Rube Wolf. He showed a mastery of his instrument that rates him a peer in his line and tops all of his other talents. His encore was thunderous.

Toots Novelle did a routine of upside down tap dancing on a flight of steps that was unusual and excellently done. This boy works neatly and with ease and seems to get pleasure out of his act. He certainly afforded the audience satisfaction.

Huff and Huff gave a splendid exhibition of fast adagio added and abetted by the other girls.

Eddie Hanley and plays kept the customers in a whirl of good humor with their comedy work. Hanley made a hit with his funny announcing.

A young girl, whom Rube announced as Dorothy Lynn, as done as I could catch the name, scored a solid hit with her trick dancing.

Big hit by the orchestra was silent number, in which the band went through all the motions of a trick selection, but did not utter a sound.

Jacobi.

HIPPODROME LOS ANGELES (Reviewed Sept. 4)

Renee and De Villor, boy and girl, the latter opening with an acrobatic dance. Male sings, then both into an adagio, with boy swinging the girl over his head for finish. Good opener.

Vic Allen offered some nifty tap work and a good voice in second spot. Sang "Bye Bye Blues" and "If I Had Only Listened to You"

for a hand. A dance imitation of Pat Rooney went nicely. Trey spot was Nime and Kablin, man and woman. Man plays the violin while his partner makes rag pictures. Old stuff that always goes.

Jose Mareno and Company, male and two fens, were next, offering an assortment of Brazilian dances. Also a screen introduction, Mareno and one of the girls come on and do a Spanish castnet number. Other girl follows with several bits tap work that clicks. All close with an Apache dance, the girls in scanty garb and the male dressed as a pirate. It's a good trey act, with the man holding up the heaviest part of it.

Davis and McCoy, man and girl, are next to hit. Male gags with fem rolling nicely. Girl sings well. Barto Trio, acrobats, do a clever routine of flips for getaway. Picture was "Wall Street."

Stuart.

MILLION DOLLAR THEATRE LOS ANGELES (Reviewed Sept. 8)

The orchestra opened the proceedings with a nice overture of "Anchors Aweigh."

First on were "The Darlings of Hollywood," seven clever kiddies, doing a variety of songs, tap dances, ballets and toe work seldom seen in humans of such tender ages.

Jean and Grace, boy and girl, held the dance spot. Opened with "Let's How You Can Tell They're Irish." Then into a character number "We'll Play House." Next did "When Grandma Was a Girl," which is an old idea about the past and present, but got over. Closed with another character comic called "Maggie," which brought a nice round of applause.

Next on were "The Kentucky Ramblers," a five piece combination band. The band numbers, bits and songs were great. The leader of the organization, who is also the pianist, does a nice piece of m. e. ing. These boys are evidently new to this vicinity or we would have heard of them before and if they stay, should make their mark in the entertainment world here.

Jack Weston, voice and guitar, followed. Opened with "The Shirt Me Mother Made for Me," and a

guitar solo. Next did "Hallelujah I'm a Bum," singing and accompanying himself on the guitar and piano organ. Then did an old time fiddle number that got over great. Closed with "Get Away Old Man, Get Away." Weston is a nice looking young chap and his Hill Bill entertainment brings great returns.

His film trail included Joe Bonomo, the strong man of Hollywood. Opens his turn with several feats of strength, and then brings on an assistant for a nice exhibition of tumbling acrobatics.

"Manslaughter" held the screen. Billy.

ORPHEUM SAN FRANCISCO (Reviewed, Sept. 9)

On the opening day of Columbia's "Lumberjacks" ("Africa Speaks") this upgar Market street house was packed, the final Saturday night show finding a neat gang of customers downstairs. Immediately following the flicker, Buss McClelland came on stage to introduce Hoeffer, director of "Lumberjacks," who spoke briefly on the film. Orchestra should have played a chorus or two following the picture inasmuch as a great deal of McClelland's introduction and of Hoeffer's talk was lost in the confusion of the spill.

At the console of the Morton organ, Buss McClelland opened with his idea of domestic sounds, as interpreted on the organ. Original, and a laugh puller. Then gave 'em "Swingin' in a Hammock," using a jungle drum effect for the final chorus. Closed to a heavy hand.

Jack Sprigg and RKOLlans continued a trio of atmosphere numbers opening with a Riff dance tune which featured Arnold Hutto at the title drums. Sprigg then picked up his French horn and did "Kashmir Song" getting nice returns.

As a novelty closer, the Sprigg gang did a two day old composition of Lou Martin, band sax. Tune was monickered "That Jungle Poop Loop Pa Doo" and was good for a flock of laughs when Sprigg talked the lyrics and was met by an answering chorus from the male Helen Kane imitators on either side of the pit.

A Pathe comedy, "Traffic Tangle," Pathe news, and the Columbia jungle picture rounded out the bill.

Hal.

RKO GOLDEN GATE SAN FRANCISCO (Reviewed Sept. 3)

This packed Wednesday night house went for Milton Berle and his comedy in a big Western way. His clever comic stuff—as new and original as anybody's material can be—scored a decisive hit. Payoff of the entire turn came when Berle's octette of clever girls were featured in a Stoggett number that packed a flock of laughs throughout. In addition there was a mighty funny opening, one of the best topical comic songs we've heard yet and some excellent dancing by Dorothy Lull, comprising a turn that topped up the time of two acts and got a lot more results than many a whole bill has gotten. Those eight girls deserve a lot of commendation for their work; they're clever and well trained, look good from the front and aren't afraid to work. And Berle was funny throughout, selling every gag he

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trotted out. Luster Brothers opened the opera, dressed in sailor outfits, for some plenty clever contortionistic work, with comedy interlarded, that closed with a 13 foot jockey drop by Carl Luster. Took a neat hand and a pair of bows.

Burke and Durkin deuced it. Burke pulling a few gags, doing a chevalier imitation in "Nobody's Using It Now" following with "Ro-Ro-Rollin' Along" while Miss Durkin joined him in an interpolation of the latter number. As an encore Burke did a German dialect song, coming back again for a gag while the crew set the stage for Berle.

Claude Sweeten's RKOLlans put over another pip of an overture this time "Just a Little Closer" with Doc Ritter handling the lyrics and a bass trio contributing a hot chorus. Meat returns.

Feature was "Last of the Lone Wolf" (Col.).

Back.

FOLLIES THEATRE SEATTLE (Reviewed September 6)

"The Girl Question," obviously a changed title, was offered by Al Franks musical comedy tap company as the seventeenth consecutive production staged by this troupe since they reopened this former Fantages stand.

The opus is set in three to depict a rural grocery store. Setting is credited to Jack Donnelly and is considerable of an improvement over what this house has been hanging. The action swings around the efforts of the local welfare com-

mittee to evict a travelling show troupe. Action is fast throughout, with the characters, in the main, well portrayed.

Franks himself is seen in his characteristic role of "Ikey Leachinsky," and garners the bulk of laughs. Dorothy Woodward, a recent addition to the troupe, handles her role of the vamping chorine in fine style. This girl has looks, ability and voice and is steadily building a nice following for herself with local fans. Will Rader, as the rube enchanter, gets lots of laughs and his make-up is perfect. Clarence Wardig, as the village sheik, has been seen in better parts, makes up for anything his part might lack by grasping top song honors with "I'm Gonna Let That Bumble Bee Be," a novelty into which he interludes several of the chorines. Gordon Richardson and Rose Smith are funny as the welfare committee, with Mae Tibbits and Jack Jones completing the cast in minor roles.

Some numbers which registered heavy were Jack Jones' "Just This Side of Heaven," Miss Woodward's "I'm a Tiger Lily Now," and Charley Keating, the singing doorman, who actually collects the pastebards at the Follies gate, with "Am I just a Passing Fancy?" A group of bucolic melodies and a hoke routine by the quartet, made up of Jones, Franks, Wardig and Gordon Richardson, complete the musical fare. Ten girls supply the terpsichorean atmosphere. Costumes very natty, but routines far from forte.

Pat's "Lucky in Love," starring Morton Downey, completed the bill that had the house jammed at this show.

Osman.

FOX SAN FRANCISCO (Reviewed Sept. 5)

Barto and Mann were heavily billed all over the town for this show—getting probably more ad and 24-sheet space than any regular F. and M. feature so far. In addition to taking the marquee honors, the Mutt and Jeff dance pair walked off with the gravy inside. They were closely followed for

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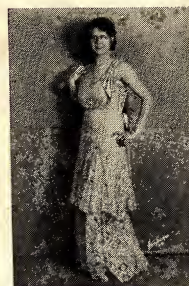


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